

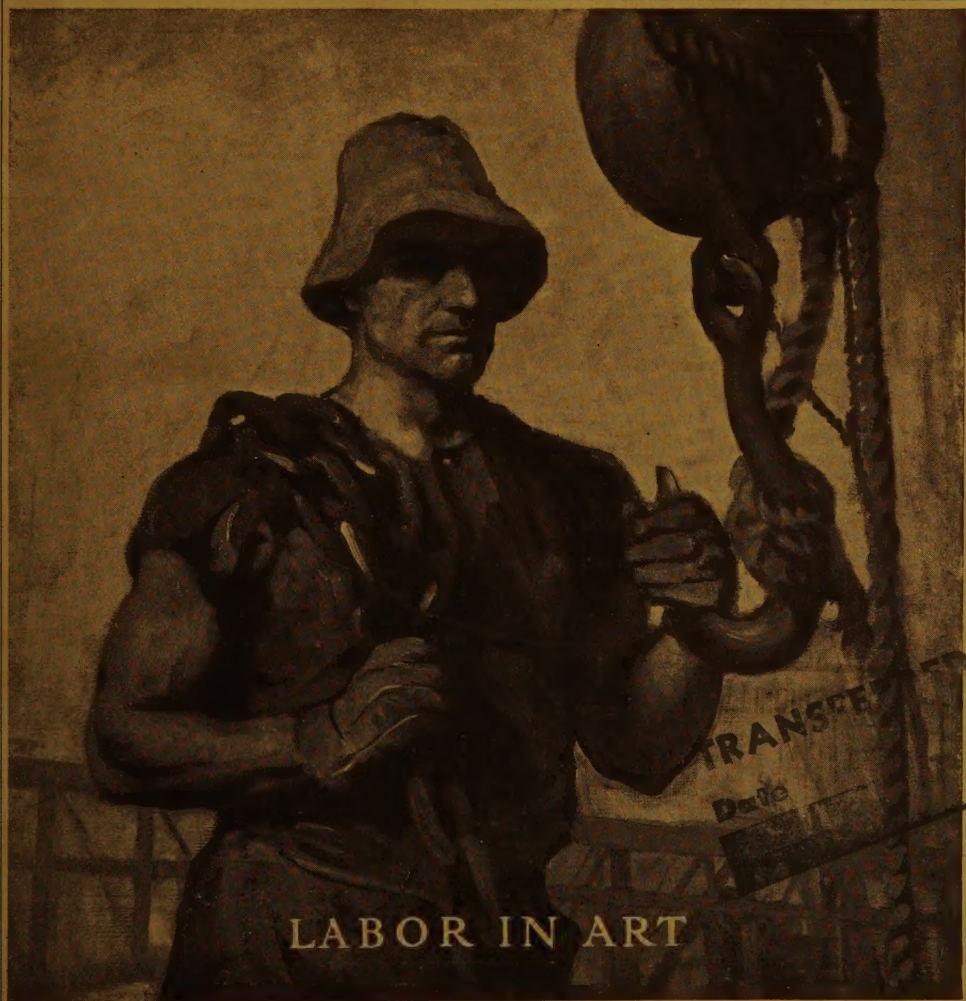
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MENTOR

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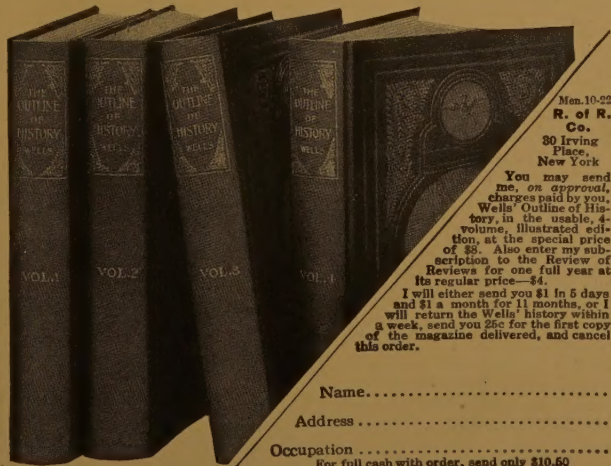
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But there are some people who are never at ease among strangers. Because they do not know the right thing to do at the right time, they are awkward, self-conscious. They are afraid to accept invitations because they do not know what to wear, how to acknowledge introductions, how to make people like them. They are timid in the presence of celebrated people because they do not know when to rise and when to remain seated, when to speak and when to remain silent, when to offer one's chair and when not to. They are always uncomfortable and embarrassed when they are in the company of cultured men and women.

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People with good manners, therefore, are people whose poise and dignity impress you immediately with a certain awe, a certain respect. Etiquette makes them graceful, confident. It enables them to mingle with the most cultured people and be perfectly at ease. It takes away their self-consciousness, their timidity. By knowing what is expected of them, what is the correct thing to do and say,

they become calm, dignified and well-poised—and they are welcomed and admired in the highest circles of business and society.

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Let us pretend that we are in the drawing-room and the hostess is serving tea. Numerous little questions of conduct confront us. If we know what to do we are happy, at ease. But if we do not know the correct and cultured thing to do, we are ill at ease. We know we are betraying ourselves. We know that those who are with us can tell immediately, simply by watching us and talking to us, if we are not cultured.

For instance, one must know how to eat cake correctly. Should it be taken up in the fingers or eaten with a fork? Should the napkin be entirely unfolded or should the center crease be allowed to remain? May lump sugar be taken up with the fingers?

There are other problems, too—many of them. Should the man rise when he accepts a cup of tea from the hostess? Should he thank her? Who should be served first? Is it good form to accept a second cup? What is the secret of creating conversation and making people find you pleasant and agreeable?

It is so easy to commit embarrassing blunders, so easy to do what is wrong. But etiquette tells us just what is expected of us and guards us from all humiliation and discomfort.

Etiquette in Public

Here are some questions which will help you find out just how much *you* know about the etiquette that must

be observed among strangers. See how many of them you can answer:

When a man and woman enter the theatre together, who walks first down the aisle? When the usher points out the seats, does the man enter first or the woman?

There is nothing that so quickly reveals one's true station and breeding than awkward, poor manners at the table. Should the knife be held in the left hand or the right? Should olives be eaten with the finger or with

Do You Know

- how** to introduce men and women correctly?
- how** to word invitations, announcements, acknowledgments?
- how** to register at a hotel?
- how** to take leave of the hostess after an entertainment?
- how** to plan home and church weddings?
- how** to use table silver in the proper way?
- how** to do at all times, under all conditions, the cultured, correct thing?



Many embarrassing blunders can be made in a public restaurant. Should the young lady in the picture pick up the fork or leave it for the waiter to attend to? Or should one of the men pick it up?

a fork? How is lettuce eaten? What is the correct and cultured way to eat corn on the cob? Are the finger-tips of both hands placed into the finger-bowl at once, or just one at a time?

When a man walks in the street with two women does he walk between them or next to the curb? Who enters the street car first, the man or the woman? When does a man tip his hat? On what occasions is it considered bad form for him to pay a woman's fare? May a man on any occasion hold a woman's arm when they are walking together?

Some people learn all about etiquette and correct conduct by associating with cultured people and learning what to do and say at the expense of many embarrassing blunders. But most people are now learning quickly and easily through the famous Book of Etiquette—a splendid, carefully compiled, authentic guide towards correct manners on all occasions.

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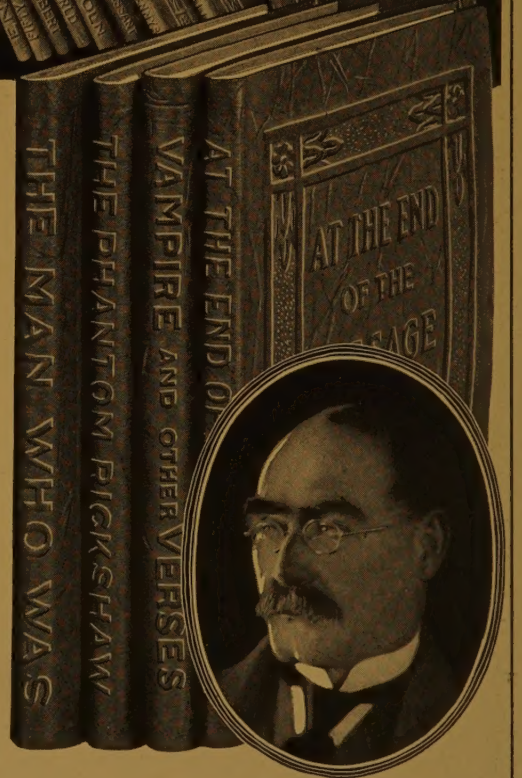
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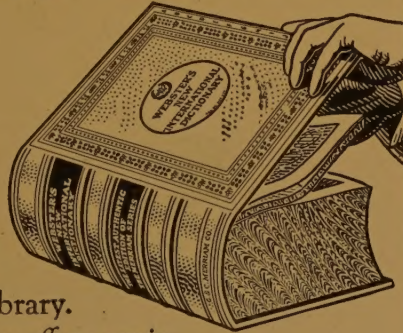
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So full of the fragrance of the country is this book that we find ourselves wondering whether we are reading or doing deep-breathing exercises. Grayson unfolds humanity's possessions—shows what they are and how you and I should use them.

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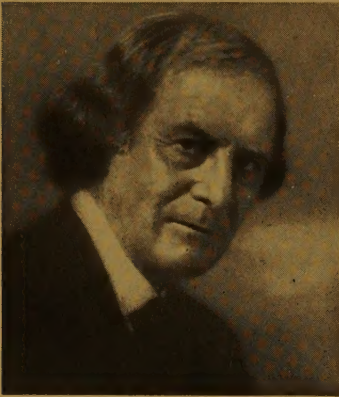
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"A Message to Garcia", Hubbard's tribute to Major Rowan, first appeared in the *Philistine* of March, 1899, less than three months after signing the treaty of peace at the conclusion of the Spanish-American War. Elbert Hubbard appreciated immediately the splendid achievement of Major Rowan, and saw in it a message for every American.

The "Message" met with immediate success and during Hubbard's lifetime had reached a circulation of over 40,000,000 copies. During the World War three of the Allied Governments distributed it to soldiers in the trenches.

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The flash of genius which gave Elbert Hubbard instant understanding of Rowan's heroism (and which it has taken the statesmen who direct the destinies of America twenty-three years to recognize) is the same genius which enabled him to grasp the dominating force of the great characters of history, and to analyze their achievements.

Believing that "the proper study of mankind is MAN", he studied the lives of the Great Philosophers and Teachers, the Great Orators and Statesmen, the Great Artists and Musicians, the Great Writers and Businessmen. He sounded their teachings, tested their logic, followed their precepts. From them he drew the inspiration for his own success as a writer, a public speaker, a businessman.

That others might have a direct and easy road to the same source of power, he created a new style of biography—a Human View of Human Beings. Once a month for fourteen years without a break he gave to the world one of his

LITTLE JOURNEYS TO THE HOMES OF THE GREAT

He made those, long dead, live again and introduced them to multitudes who had not even heard their names. From his pen inspiration flashed as sparks from beaten iron upon an anvil. It was a torpid mind that could read his glowing sentences and not be fired with new resolves and new aspirations. His Journeys were a challenge that made men think and that could not be forgotten. They were the tools with which he stimulated thought and inspired achievement.

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THE STORY *of* UNCLE SAM'S MONEY



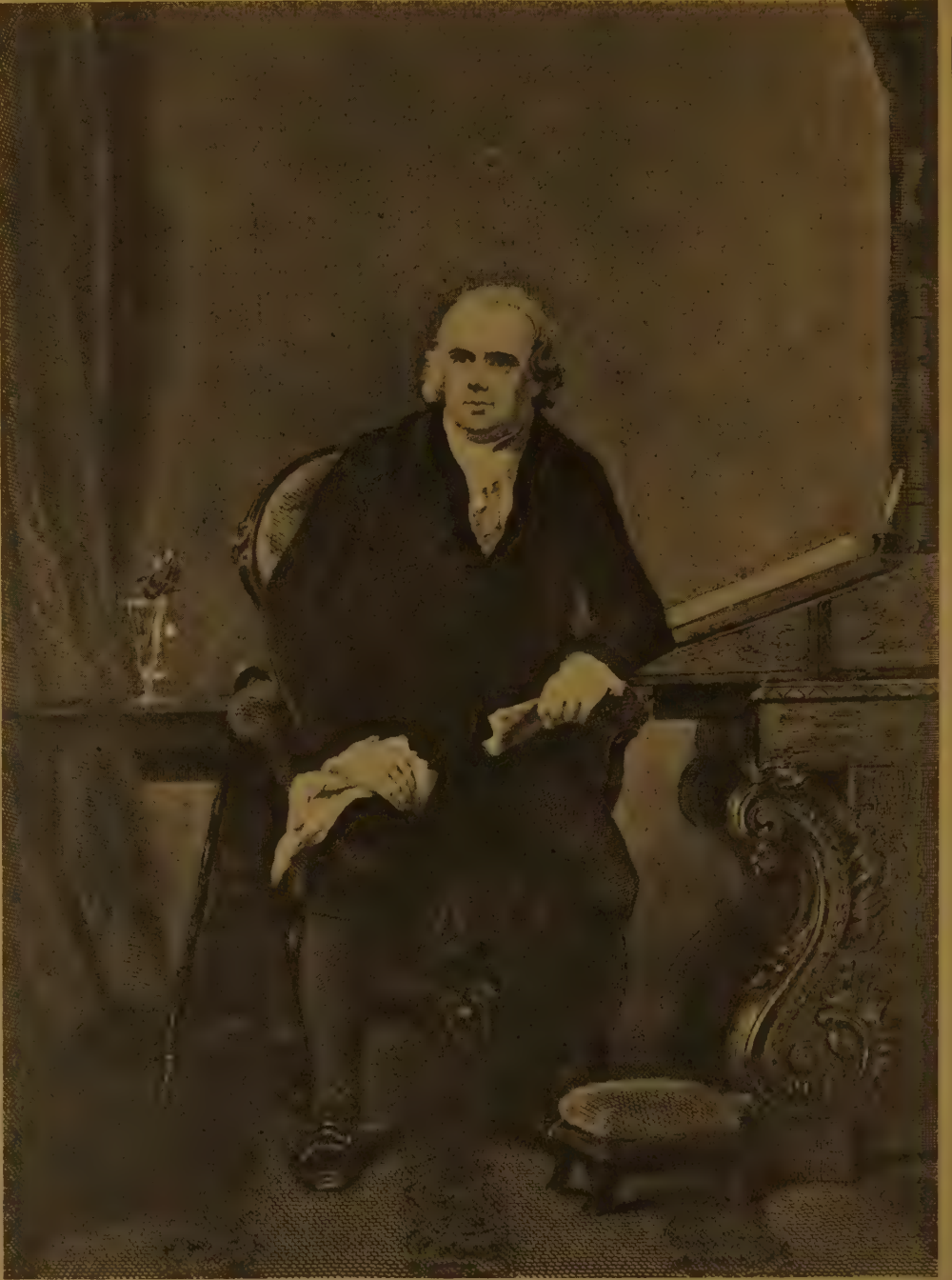
THE FIRST MINT, PHILADELPHIA

This interesting old building, which stood until about ten years ago on North Seventh Street, was the first building erected under authority of Congress for Federal purposes

THE following article presents an interesting picture of the struggle that the American people have waged for generations with the problem of evolving a satisfactory monetary system. This struggle has not yet been crowned with success; but, after all, money, whether sound or unsound, stable or unstable, is only a symbol of the things that make the nation rich and strong.

The following pages tell in a clear, informative way just how the United States has endeavored, step by step and by varied experiments, to develop and establish a secure system of finance.

Foreword by
RAYMOND T. BAKER
Former Director of the Mint



THE MAN THAT
FINANCED THE
AMERICAN REVOLUTION



Robert Morris, in finance, and George Washington, in the field, were the chief figures of the War for American Independence. Morris—born in England in 1734, of obscure parentage, died in Philadelphia in 1806—was a signer of the Declaration of Independence and a delegate to the Continental Congress. He established the Bank of North America in 1781, continued in the service of his country as Superintendent of Finance, 1781-1784, and represented the State of Pennsylvania in the United States Senate, 1789-1795

The MENTOR

Vol. 10



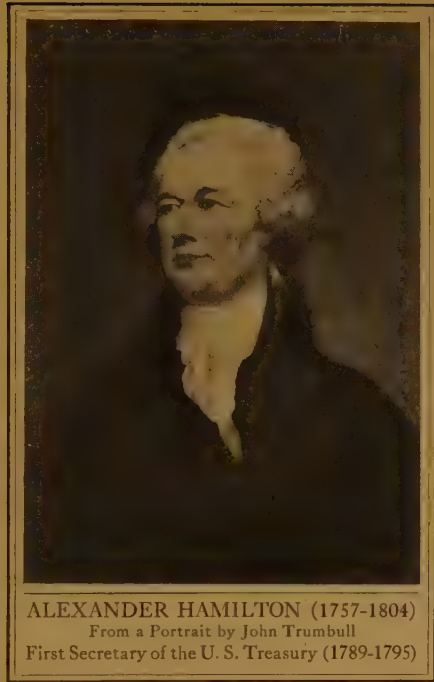
No. 9

OCTOBER, 1922



HE STORY OF UNCLE SAM'S MONEY ❖ ❖

Article prepared in Washington, and checked and approved by the Statistical Division of the Treasury. With a foreword by Raymond T. Baker, former Director of the U. S. Mint ❖



ALEXANDER HAMILTON (1757-1804)
From a Portrait by John Trumbull
First Secretary of the U. S. Treasury (1789-1795)

In cashing a check at your bank, you have received, let us say, five \$10 bills. When you examine them you find that, although each bill is good for \$10, all of them are different in character. Now, what is the difference between these bills, and what security is back of each of them? One of your bills is a gold certificate—another a silver certificate. Each of these represents an actual deposit of precious metal in the Treasury—the former in the shape of gold coin or bullion, and the latter in the shape of silver dollars. The gold and silver thus deposited cannot be used for any purpose except to redeem gold and silver certificates, so these bills are safely secured by metal on deposit. The next bill that you examine is not a certificate, but simply one of Uncle Sam's promissory notes officially known as United States notes but popularly known as "greenbacks," or "legal tender." It will interest you to know that the amount outstanding of such notes is limited by law to \$346,681,016. New notes merely replace those turned in for redemption, and do not increase the total volume. In order to secure these notes, the Government keeps in the Treasury a "gold reserve," which is now more than \$150,000,000, and is entirely distinct from the gold kept for the redemption of gold certificates.

Your fourth bill is a Federal Reserve note. Such notes bear, on their face, the promise of Uncle Sam, but they are issued only through the twelve Federal Reserve banks, and therefore partake of the nature of bank notes. Your fifth bill proves to be a bank note, issued by the "First National Bank of Paterson, N. J." Its security is provided for by the National Bank Act.

THE STORY OF UNCLE SAM'S MONEY



© Keystone View

COIN AND CURRENCY IN STORAGE

This is a view of one corner in the vault of the Treasury Department, and shows the arrangement of coin in bags and currency in packages

In order to issue bank notes, every national bank has to make a deposit of government bonds in the United States Treasury, equal in amount to the notes to be issued. It must also maintain with the Treasurer of the United States a redemption fund in lawful money equal to five per cent of its outstanding notes.

On such security a mere piece of paper can be made worth \$1, \$5, \$10, or more. It was only after many years of financial experiments that a new country like the United States could establish its financial system on a secure basis. During those years, many experiments were tried—some of them very costly. Many mistakes were made—and a few high crimes committed. The story of Uncle Sam's money is full of important, grave, and some dramatic incidents.

Among our colonial ancestors there was always a scarcity of gold and

silver money. The settlers of America were mostly poor; they brought only a small supply of coins with them from the Old World, and, as their imports exceeded their exports, the greater part of this money soon found its way back across the sea.

So the colonists used various things in place of money. The most curious was *wampum*, which consisted of beads made by the Indians from shells of many species.*

* The beads were strung together in belts or sashes, and had been used by the Indians, both for ornaments and as money, before the advent of the whites. They were made in two colors—white and violet (usually described as black).

The settlers first used wampum in trading with the Indians, but they soon began to use it among themselves, and laws were passed prescribing its value. In Connecticut four white beads were worth a penny; in Massachusetts, six or eight. The dark-colored beads were worth twice as much as the white. In the course of time wampum was counterfeited, and this was one reason why it passed out of use.



HIGH-VALUED PACKAGES

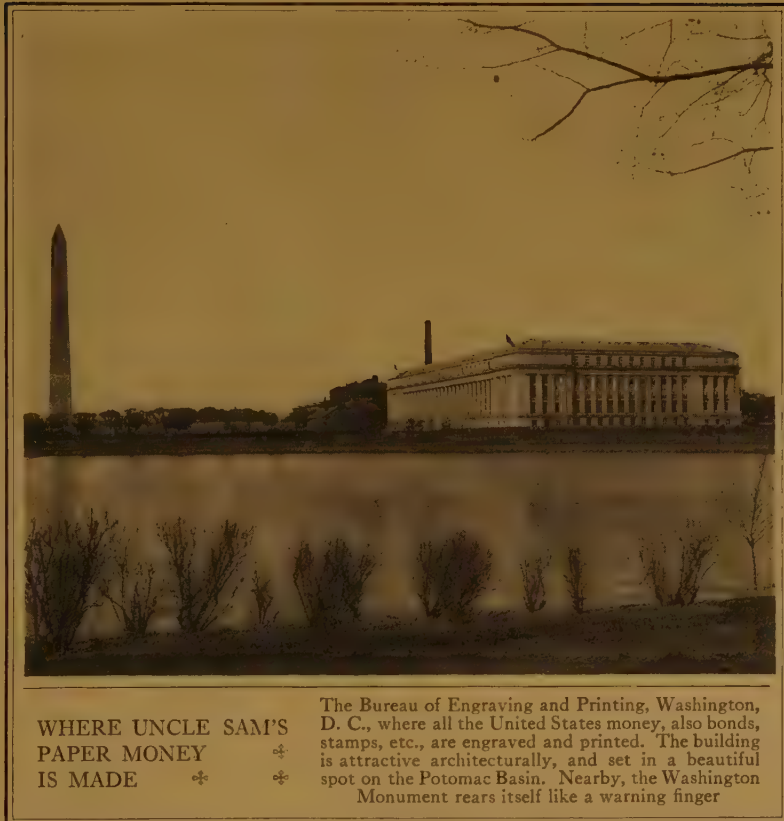
Gold and silver certificates—4,000 notes to a bundle—packed up ready for shipment from the Treasury

THE STORY OF UNCLE SAM'S MONEY

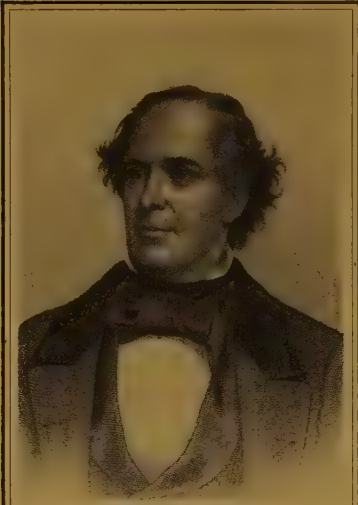
The most celebrated of the makeshifts for money was tobacco. It has been said that "Virginia grew her own money for nearly two centuries, and Maryland for a century and a half." Not only was tobacco a legalized currency in these colonies, but there was a time, in Virginia, when it was the only one in use. An early experiment in the use of paper money was the issue of tobacco notes, begun in 1727. These were certificates that certain quantities of tobacco had been deposited in government warehouses. They were similar, in principle, to the gold and silver certificates now issued by the United States Treasury.

In the New England colonies, beaver skins, musket balls, dried fish, corn, rye, barley, and peas were all, at various times, used as money, and their value was fixed by law. In South Carolina, rice was receivable for taxes.

In 1652 the coinage of silver shillings, sixpences, and three-penny pieces was begun in Massachusetts, and a little later of twopences. The first issues were so plain in design that they afforded a harvest for the coin clippers; hence a



THE STORY OF UNCLE SAM'S MONEY



SALMON P. CHASE

Secretary of the Treasury during the trying four years of the Civil War. It was he that steered the national finances when the Government's credit was stretched and strained almost to the breaking point

to depreciate, notwithstanding the passage of laws imposing heavy penalties for a refusal to accept them on a par with coin. There were many scandals connected with the issue of such money, which hastened its deterioration. Harvard College is said to have lost £10,000 through the depreciation of bills of credit.

After the Revolution, the young American nation embarked upon even more reckless undertakings in the issue of paper currency than those of colonial days.

Besides the so-called "Continental currency," issued under authority of Congress, bills of credit were issued in almost equal volume by the individual states. By the end of 1779 the congressional issues amounted to over \$241,000,000 and the state issues to more than \$200,000,000.

The inevitable results followed. As early as 1777, the inferior value of

more elaborate pattern was adopted, the principal feature of which was the figure of a pine tree. One oddity of this famous "pine-tree coinage" was that all the coins minted during more than thirty years were dated 1652, except the two-penny pieces, which were all dated 1662. The commonest metal coinage of colonial times was obtained through trade with the West Indies in the shape of Spanish silver dollars, or "pieces of eight." These coins, minted partly in Spain and partly in the Spanish colonies, later became the basis of the coinage adopted by the United States Government.

Paper money, under the name of "bills of credit," was issued by Massachusetts beginning in 1690, and later by other colonies. The colonists, with no experience in such undertakings to guide them, committed blunders in the use of paper money, and the bills of credit soon began



MONEY FLOWS THROUGH LIKE WATER

This is the cash room of the United States Treasury, Washington, D. C.

THE STORY OF UNCLE SAM'S MONEY

Continental money was universally recognized, and the hardships that always accompany such a situation began to be felt. As the paper currency was legal tender for the payment of debts, people who owed money were eager to pay in bills of credit, which cost them almost nothing, while their creditors were equally anxious not to be paid except in sound money. Toward the close of the war the purchasing power of paper money was

so small that it took \$150 to buy a bushel of corn, and tea was selling at \$90 a pound. Samuel Adams paid \$2,000 for a hat and a suit of clothes. No wonder the expression "Not worth a Continental!" became a proverb in our language!

One of the early steps in sound finance in this country was the establishment, by Robert Morris, of the Bank of North America, in the year 1781.

ROBERT MORRIS Morris was the financial genius of the Revolution.
AND HIS Out of his own pocket, or by means of his personal
GREAT BANK credit, he provided the hard cash which, on more than one occasion, saved the American cause from collapse; but nothing that he did was of more lasting benefit to the country than the founding of a strong bank, with a capital fully paid up in specie. This institution was able to make large advances to the Government, and its notes, which passed at face value, provided the circulating medium that was badly needed to replace the discredited Continental paper. This historic bank is still doing business in Philadelphia.

Our country fortunately produced another man of great financial ability in the person of Alexander Hamilton. As the first Secretary of the Treasury he devised our present system of coinage, with the dollar as the unit of value, and the decimal system of reckoning in place of the awkward pounds, shillings, and pence previously in use.

Hamilton's plan, adopted by Congress, provided for the free coinage of both gold and silver, and fixed the respective values of these metals. This system—*bimetallism*,—after trial in many countries, has now been universally abandoned, and before the outbreak of the World War most civilized nations, with the exception of China, had made gold alone the standard of value. Its



A FRIEND
OF THE
UNFORTUNATE

✧ This gentle-faced lady for years examined defaced and partially destroyed bills, and on her decision the Government made good the loss.
✧ The picture shows her examining the charred remnants of burned bank bills in an endeavor to identify them and report their values

THE STORY OF UNCLE SAM'S MONEY



A ROOM FULL OF BONDS

A scene in the Bureau of Engraving and Printing, Washington, D. C.

merits and demerits have, however, been the subject of endless discussion.

After the downfall of the Continental currency, the Government did not issue any paper money, intended for circulation, until the outbreak of the Civil War. Before the Civil War our paper currency consisted entirely of *bank notes*, of which there was an abundance.

In the year 1791 the Bank of the United States was established in Philadelphia on the recommendation of Hamilton. This bank had a semi-official character, as the Government owned part of its stock, and it was the chief depository for public funds. With the aid of branches located in seven principal cities, it transacted most of the Government's financial business and, at the same time, gave stability to the whole banking system of the country. Unfortunately its charter ran out on the eve of the War of 1812—just when its services would have been most valuable—and was not renewed because of political intrigue and the jealousy of rival banks. A host of unsound state banks sprang up in its place. In 1814 occurred the first general suspension of specie payments (i. e., a refusal of the banks or the Government to redeem paper currency in coin), and since that date there have been several in our financial history. The suspension of 1814 lasted more than two years, and ended only after the establishment of a second Bank of the United States, chartered in 1816. This institution, like its predecessor, became involved in political strife, and at last succumbed to the enmity of Presi-



CLIPPING AND INSPECTING BONDS

In the Bureau of Engraving and Printing, Washington, D. C.



THE FIRST PROCESS IN THE
DESTRUCTION OF
SHABBY BILLS ❖ ❖

Bills in bad condition are returned to the Treasury Department. They are there redeemed and fresh bills are given out. This picture shows the redeemed bills being cut in two previous to maceration, which means being ground down to pulp

dent Jackson, who caused the government deposits to be withdrawn from it in 1833.

A period of great disorder followed. In 1837 occurred the worst financial panic in the history of the country up to that time, during which nearly all banks suspended payments, and a host of business firms failed. For many years banking was in a state of chaos, on account of the lack of uniform methods and proper regulation. What with the vast variety of bank notes, mostly passing below their face value, a swarm of bogus banks and counterfeiters, and innumerable bank failures, it is hard to see how any legitimate business could have been conducted. This was the period of the notorious "wild-cat" banks of Michigan—so called because their notes bore a picture of that animal—of which forty were started under a very lax state law in 1837, mostly of a fraudulent character. All but four of these failed within two years.

WILD-CAT BANKS AND ❖ ❖ GREENBACKS ❖

In 1846 the United States withdrew its deposits from all banks and assumed the custody of its own funds, under the Independent Treasury System.

In the early days of the Civil War, gold and silver money vanished from circulation. At the close of the year 1861 the credit of the Government was so shaken that timid people withdrew coin from the banks, and specie payments were suspended by both the banks and the Treasury. A total of more than \$200,000,000 in bank notes was then in circulation, together with \$33,000,000 in Treasury notes. To this large volume of paper money the Government soon added the first great issue of a new kind of bills, known as "greenbacks," of which \$450,000,000 appeared before the war ended. In the absence of specie to redeem them, these bills speedily depreciated. There was a general rise of prices, and the history of Continental currency was repeated, except



that the evil did not proceed so far. The lowest value reached by the greenbacks was thirty-five cents on the dollar (compared with gold), in 1864. Scarcity of coins led to the general use of postage stamps in making change, and to the issue by private concerns of a motley assortment of tickets, due bills, and the like, popularly known as "shin plasters," as well as copper tokens and other coins. The Gov-

ernment itself finally issued fractional paper currency to a value of nearly \$50,000,000. For a number of years 50c, 25c, 15c, 10c, and even 5c paper bills were in circulation.

Under such circumstances the sale of government bonds, of which there were huge issues during the war, was a difficult task, accomplished largely through the genius and energy of one man—Jay Cooke. It was chiefly in order to promote the sale of bonds that Congress established, in 1864, a system of national banks, which were required to deposit government bonds in the Treasury as security for their notes; the latter, in turn, being printed and supplied to the banks by the Government. Specie payments were not resumed until 1879, seventeen years after suspension. Meanwhile the business of the country was greatly embarrassed by fluctuations in the price of gold. On "Black Friday," September 24, 1869, the efforts of Jay Gould and his confederates to "corner" the gold market caused a general panic and ruined many firms. A worse panic occurred in 1873, following the spectacular failure of Jay Cooke & Co.

The latest great event in our monetary history was the establishment of the Federal Reserve banking system at the close of the year 1913. Under this system all the national banks and many of the state banks and trust companies are tied together in one powerful organization, under the supervision of the Federal Reserve Board in Washington. There are now nearly 10,000 banks in this organization. The country is divided into twelve districts, in each of which there is a central institution, known as a Federal Reserve bank, which does no banking business with the public, but only with the other banks.

Federal Reserve notes, issued under this plan, are free from the restriction, imposed by law upon national bank notes, of being secured by deposits of government bonds, and they thus provide a more "elastic" paper currency—

THE STORY OF UNCLE SAM'S MONEY

one that expands and contracts more readily in accordance with the needs of business. They are secured, however, by gold deposits and commercial paper.

Now, how is Uncle Sam's money made? The Director of the Mint has his office in Washington, but none of the mints and assay offices under his direction are in that city. The most important mint is in Philadelphia. The metal for coinage is alloyed with copper in the ratio of one to nine, in order to make it hard enough to withstand the ordinary wear of circulation. It is cast in ingots, which are passed between rolls until reduced to strips of the proper thickness for coins. These strips are next cut into blank disks, known as "planchets," which are carefully sorted, to remove imperfect pieces, and weighed. Overweight pieces are filed down; underweight pieces are remelted. The planchets next go into a milling machine, where they receive the raised edge that is to protect the design on the coin from abrasion.

After being annealed, cleaned, and dried, the pieces are ready to be stamped. Both sides are stamped at once between engraved dies, and the same process presses the edge of the coin against a fluted collar, in order to give it a series of little notches. If the edge were left smooth it would be easy for law-breakers to file a little gold or silver from a coin without detection. Great pressure is required in the stamping process to give a clear, sharp impression. A twenty-dollar gold piece is coined under a pressure of 175 tons and a silver dollar under a pressure of 150 tons.

Besides gold and silver coins, the mints turn out every year more



FINAL SERVICES ♣
IN THE LIFE ♣
OF PAPER MONEY

The picture above shows trucks full of chopped-up paper money being checked and thrown into the hungry mouth of the macerator. The picture below shows the rough sheets into which money-paper pulp is pressed after leaving the macerator. This pulp is made up in various ways—and used for various purposes

THE STORY OF UNCLE SAM'S MONEY



than half a billion nickels and pennies. They also coin money for the Philippine Islands and various Latin-American republics.

All the sweepings of the mints are saved and burned, and the gold and silver in them are recovered. At the Philadelphia mint this saving amounts to something like \$10,000 a year.

The printing of paper money and bank notes is done at the Bureau of Engraving and Printing, in Washing-

ton. The paper used is made by a secret process at a private mill in Massachusetts. It contains little fibers of colored silk, as a safeguard against counterfeiting. Unauthorized possession of such paper or any imitation of it is a penal offense, and there is a most elaborate system of accounting for every sheet from the time it is manufactured until it is converted into money.

The engraving of a plate from which money is printed takes over six months and calls for very costly machinery, such as few counterfeiters could afford to duplicate. Notes are never printed from the original plates, but from replicas. The preparation of a piece of paper money takes about thirty days, during which it is counted more than fifty times.

Of the vast amount of paper turned into the Treasury for redemption, part is reissued, and the rest is destroyed. Many bills are received in a torn, burned, or otherwise damaged condition. Shreds of money have been rescued from a threshing machine, from a cow's stomach, and from other odd places. If there are enough fragments to make three fifths of a bill, it is redeemed at full face value; if between two fifths and three fifths, at half value. Smaller fragments are redeemed on proof that the rest was destroyed.

Bills to be destroyed are counted and made up in packages, which are then sliced in two lengthwise, after which the half-sheets are recounted separately. The canceled notes finally go to a "macerater"—a huge globe-shaped receptacle of steel—in which they are ground up into wet pulp. The lid of this device is secured by three locks, the keys to which are kept by three officials of the Treasury, and the macerater is opened every morning to receive condemned currency.



© Curtis and Cameron

In the dome of the Capitol, Harrisburg, Pa.

THE SPIRIT OF VULCAN, By Edwin A. Abbey

LABOR IN FINE ART

THE GLORIFICATION OF LABOR IN PAINTING AND SCULPTURE
BY DISTINGUISHED AMERICAN AND EUROPEAN ARTISTS

FORGING

BUILDING

QUARRYING

EXCAVATING

STEEL MAKING

BRIDGE MAKING



MINING

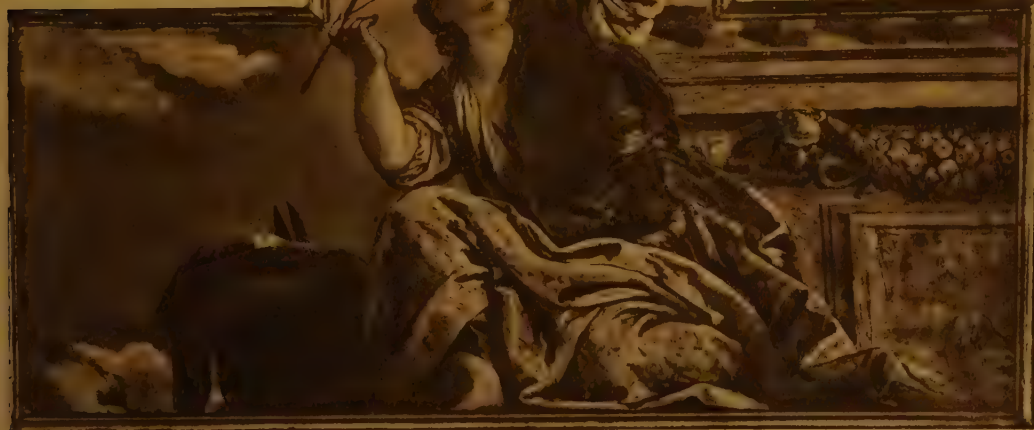
WEAVING

FOUNDING

IRON WORK

GLASS MAKING

POTTERY MAKING



In the Ducal Palace, Venice

INDUSTRY, By Paolo Veronese (1528-1588)

One of several frescoes in the celebrated Italian Palace that helped to establish Veronese's name as a draughtsman, colorist, and painter of sensuous beauty. In the hands of the figure is a spider-web—symbol of industry

THE WONDER OF WORK

By JOSEPH PENNELL

WORK today is the greatest thing in the world, and the artist who best records it will be best remembered. Work has always been an inspiration to artists, from the time when we were told to earn our bread by the sweat of the brow, till now when most of us are trying to forget the command, and act like "ladies and gentlemen."

Under the Church, work—the building of the Tower of Babel and the Temple—was the subject of endless imaginings by painters, sculptors and gravers who never assisted at the functions they illustrated. Painters, who sat in their studios hundreds of years after the towers and the temples were designed and destroyed, have showed what they imagined the temples and towers looked like. This—this sort of creation or invention—we art students in America called "genius work"

because it was done out of our heads.

The results, in a few instances, have been works of art because of excellence of technique. But the man with the greatest imagination is the man with the greatest information about his own surroundings, which he uses so skilfully that we call the result imaginative, and this is the way the greatest art of the world has been created.

I am not disputing the power, in their day, nor the charm they still have—for the very few who understand—of Cimabue,

of Giotto, of the painters of the Campo Santo at Pisa, when they painted the subjects I have mentioned, nor of Pintoricchio—he put work in the background of his paintings, as Dürer did in his prints. And there is the wonderful building of a cathedral by Van Eyck in Antwerp. There

are compositions by Bellini and Carpaccio which show they studied work. It is strange so far as I know, that Leonardo da Vinci ignored work—in his pictures—he who was such a great workman, yet vowed he could paint with anyone, among his greatest accomplishments. But, with all these artists, either work was a detail or imaginative; it was never the dominant motive, never a study of work for work's sake. There are a few records in sculpture, most notable amongst them being the Assyrian Reliefs at the British Museum. Curiously, I am unable to find, though



© Gerrit A. Beneker

In the Cleveland Museum of Art

MEN ARE SQUARE, By Gerrit A. Beneker

Painted in the mills of the Hydraulic Steel Co., Cleveland, Ohio, by an artist who finds unflinching inspiration in the grimy, strong-armed toilers that turn the wheels of industry

they must exist, in sculpture, reliefs or paintings of the great architectural works of the Egyptians—or those of the Greeks either. In the Bayeux tapestries there is the work of the shipbuilder and porter.

The first artist I know of—though I am not an art historian—to see the pictorial possibilities of work, the Wonder of Work for Work's Sake, was Rembrandt.

Rembrandt saw that his father's mill was beautiful, and by his renderings of the windmill and the dykes of Holland proved



THE STONE CRUSHER, By Robert Spencer

A picture typical of this young and important artist, who paints with skilful realism commonplace episodes in the daily life of American workingmen

them the great works of his little country, and showed they were pictorial. And he drew, etched, and painted them because he loved their big powerful forms, their splendid sails, the way they bordered the land and kept out the sea. They were for him the Wonder of Work, the wondrous works of his time, the works that were all about him. So strong and so powerful were these Dutch works that they have lasted till today, and so well were they designed that all windmills and watermills have kept their form till now. The working parts have possibly been improved, but the design has not been changed, and Rembrandt's etchings—so accurately drawn they would serve as working models—prove it. And yet Rembrandt has made the per-

fect artistic composition as well as a true mechanical rendering of these mills and dykes.

To paint work one must study work. It is far easier to paint a heavenly host or a dream city in one's studio than to make a decoration out of a group of miners, or to draw a rolling mill in full blast. Yet one of these subjects can be as notable as the other, as Whistler proved.

Though I never studied under Whistler—never was his pupil—he is and always will be my master—the master of the modern world, the master who will endure. Because he glorified the things he knew, by "The Science of the Beautiful." This study of work—the most difficult study in the world, under the most trying condi-



In the Metropolitan Museum of Art, New York

FORGING THE SHAFT, By John F. Weir

An example of American art of a former generation. The creator of this stirring scene was the son of Robert W. Weir, once instructor in art in West Point Academy, and brother of J. Alden Weir, an artist of high reputation.

tions—was never abandoned by him till he said what he wanted, in the ways he wanted, not till he had made a series of masterpieces which live and will live forever.

But there was a man who gave his later life to the Wonder of Work—Constantin Meunier. This was his life work, and the life of his world, the world, as with Whistler, around him, for "That is best which nearest lieth."

Meunier was an old man when a few years ago I first heard of him and saw his work. He had then done his heroic "Antwerp" and his puddlers and miners in bronze, his paintings and his chalk drawings, his decorations, his great apse for the unbuilt basilica—the monument to modern work and workers. His work is decorative because it is true.

In America we have imaginings of Holy Grails, Pied Pipers, Religious Liberties, when one fact in "murals" about steel works, sky-scrappers, or the Brooklyn Bridge would be worth a lot in the future when these factless fancies are whitewashed out,

or made a good ground to paint on. W. B. Van Ingen has glorified work by his Panama decorations in the Administration Building at Balboa. Puvis de Chavannes first of all magnificently showed the way to combine the old decoration with the new realism. His life work at Amiens is pure invention, so are his designs in the Boston Library and in the Sorbonne, but they are the most perfect examples of decorative, imaginative, conventional work in the modern world.

From the very beginning I have cared for the Wonder of Work; from the time I built cities of blocks and sailed models of ships across the floor in my father's office, till I went to the Panama Canal, I have tried to do what I could in New York, Chicago, San Francisco, the coal mines of my native state—Niagara—and in Europe and at Panama. I went to Panama because I believed that, in the making of the greatest work of modern time, I should find my greatest inspiration. Almost before I left the Canal, artists, architects, and decorators were on their way there.



In the Metropolitan Museum of Art, New York

GLASS BLOWERS OF MURANO, By Charles Frederick Ulrich

Glass-making was one of the main sources of wealth in ancient Venice, and, on the neighboring island of Murano, a colony of artist-workers still produce the variegated glassware that has so long been famous for the delicacy of its blowing

The artist who has something to say in his own way about his own time, and can say it, will live, and his work will live, with Rembrandt, Velasquez, Franz Hals, Meunier, and Whistler—artists who painted

and drew the work and life about them. And art which shows life and work will never die, for such art is everlasting, undying, "The Science of the Beautiful."

From "The Wonder of Work," by Joseph Pennell, J. B. Lippincott, publisher



SPILLWAY, PANAMA CANAL, By William Brantley Van Ingen
Van Ingen is represented by mural decorations in many stately halls. For the Administration Building, Panama Canal Zone, he did a series, "Construction of the Canal," of which "Spillway" is a notable unit



THE HEAVENLY HOST, By Jonas Lie

Though Norwegian by birth, Lie has identified himself closely with American life and work. His pictures of the Panama Canal present with vigor and imagination the gigantic labor of digging the Big Ditch



ALLEGORY OF LABOR, Sculptured decoration surmount



In the Buffalo Fine Arts Academy

THE DOCKHAND, By Constantin Meunier

"Meunier showed without sentiment the workman at work, not with any idea of preaching about his wrongs, his tr workwomen in Belgium. Meunier showed that the workman wa



portico of the Capitol, Washington, By Paul W. Bartlett



In the Buffalo Fine Arts Academy

THE HAMMERMAN, By Constantin Meunier

is struggles, his misery, but to show the Wonder of Work for its own sake, and the pictorial possibilities of workmen and thy of the artist's chisel, chalk, needle, and paint."—*Joseph Pennell*



In the City Art Museum, St. Louis, Mo.

THE LITTLE WEAVER, By Juan Planella y Rodriguez

An effective protest by a Spanish painter against the labor-slavery of children. The hard grim metal of the complicated machine contrasts with the pallor of the little worker's cheek.



© Detroit Publishing Co.

In the Museum of Art, Toledo, Ohio

THE POTTER, By Nils Forsberg

Authorities on the making of pottery declare this picture to be a technically perfect representation of the deft process called "throwing on the wheel"



© Detroit Publishing Co.

In the Corcoran Gallery of Art, Washington

THE NAILMAKERS, By Oscar Bjorck

An interesting study by a Swedish painter who has sensed the pleasing picture quality of this crude and lively scene



Photograph by courtesy Cairo Association of Commerce

THE HEWER, By George Grey Barnard

The posture of this splendid, vigorous figure—presented to the city of Cairo, Illinois, in memory of one of its citizens—expresses the effort of man to hew his way through Nature's obstacles to achievement



© Gerrit A. Beneker

In the Cleveland Museum of Art

GRAY MATTER (The Iron Man), By Gerritt A. Beneker

A companion and a co-worker with the Man of Muscle is the "Man of Iron"
 "Towering tall from factory floor,
 Rises the massive machine.
 Almost human, you say.
 Gray matter in the power that drives it,
 In the care it demands from men"



TOWERS OF MANHATTAN, By Fred Dana Marsh

"Numberless crowded streets
 High growths of iron,
 Slender, strong, light,
 Splendidly uprising toward clear skies . . .
 City of spires and masts! My city!"—*Walt Whitman*



In the National Safety Museum, Washington

BRIDGE BUILDERS, By Fred Dana Marsh

A native of Chicago, the artist who painted the pictures shown on these two pages delights in taking for his models brawny figures of men that wrestle with steel and iron and raise to high heaven structures of power and beauty



© Joseph Pennell

FORGING SHELLS: THE SLAVES OF THE WHEEL, From a lithograph by Joseph Pennell

American artists, more than those of any other country, have revealed beauty in prosaic surroundings; and first among his fellows stands the master-etcher and lithographer whose work is here illustrated. He says of this scene, "No composition could be finer, no movement more expressive, no grouping more perfect, and yet all this was happening every day and all day in an oily, dirty, greasy, smoky shell factory, and the workmen, black men, were turning the big shell, under the big hammer, by the big capstan wheel that held it."



MOTOR RUN BY STAR POWER ❖

BY MAY TEVIS

A motor driven by starlight has been invented by an American scientist, Dr. W. W. Coblentz, of Washington, D. C. This star-power motor is said to be the most delicate instrument ever devised by man.

To understand the importance of Dr. Coblentz's work it is necessary to examine man's reaction to the universe, which is twofold: there is, first, the effort to comprehend it in its minutest details, and, second, the effort to subdue its mighty forces to his purposes. To

the second purpose man has bridled the lightning and imprisoned the energies of fire and water. But even more wonderful than the steam engine, the blast furnace, and the high-power electric current, perhaps, are those instruments by

which man has sought to disclose nature's most closely guarded secrets—the microscope, the ultra-microscope, and the spectroscope. The latest addition to these instruments of investigation and precision is Dr. Coblentz's device, which is the fruit of fifteen years of study and experiment. It is a miniature motor, the motive power of which is the heat radiated from the distant stars.

Though still under fifty, Dr. Coblentz is one of the most distinguished authorities upon radiometry, the science of radiation measurement. It is said that it is his ambition to compute the total amount of radiant energy in the universe as known to science. In addition to his more abstruse writings, Dr. Coblentz has written monographs upon the firefly, and upon the sorts of glass best fitted for protection against injurious radiations. He has been connected with the U. S. Bureau of Standards for a number of years.

The star motor operates by means of a thermocouple, or thermo-electric couple, as it is better called, placed in a vacuum tube. A thermo-electric couple consists of two conducting materials of different nature, usually two strips of wires of different metal, joined at their ends. When there is a difference of temperature, no matter how slight, a current of electricity is generated between these two conductors, the strength of which may be measured by a sufficiently sensitive galvanometer. A galvanometer is an instrument for measuring the strength of an electric current. It has been found that a thermo-electric couple is more sensitive when placed in a vacuum.

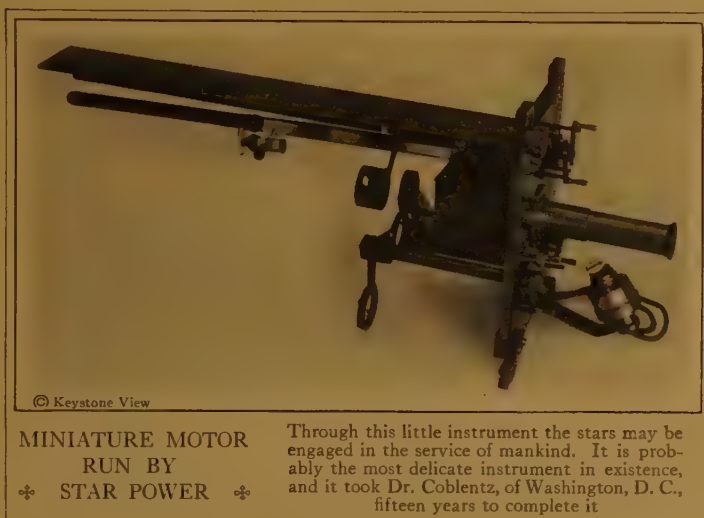
Dr. Coblentz's apparatus is so sensitive it

is possible to detect a current of only one billionth of an ampere with it; or, to present it more graphically, it is possible to measure the heat given off by the most distant stars by means of the current generated by their heat in the vacuum-contained thermocouple.

This is amazing when one is told by Dr. Coblentz that, if the heat from a certain nebula, composed of one hundred and five stars that are removed many hundreds of millions of miles from the earth, were concentrated upon sixty drops of water for one hundred years, the temperature of the water would be raised not more than one degree Fahrenheit! The amount of heat has been duly recorded by the tiny motor in Dr. Coblentz's instrument, which is operated by the electrical current generated by the star rays.

With the star motor are a number of exceedingly ingenious screens by which the scientist is able to sift out the particular star rays he wishes to study.

Dr. Coblentz's unique and remarkable device has been mounted on the great Crossley reflector of the telescope at the James Lick Observatory, situated on the crest of Mount Hamilton, near San José, California.



© Keystone View
MINIATURE MOTOR
RUN BY
❖ STAR POWER ❖

Through this little instrument the stars may be engaged in the service of mankind. It is probably the most delicate instrument in existence, and it took Dr. Coblentz, of Washington, D. C., fifteen years to complete it



COUNTERFEITING EXTRAORDINARY

By C. F. TALMAN
Washington, D. C.

The two cases of counterfeiting here narrated are the most remarkable among the tens of thousands with which the Secret Service has had to deal, the first because the counterfeit notes were pronounced genuine after a minute examination at the Treasury, and the second on account of the method of counterfeiting employed.

In 1897 a teller at the Philadelphia Subtreasury was struck by the peculiar color of the seals on a number of \$100 silver certificates bearing the head of Monroe. He submitted the suspected bills to the Redemption Division of the Treasury in Washington. The bills were pronounced genuine. To make assurance doubly sure the Treasury officials sought the opinion of W. H. Moran, now chief of the Secret Service. He soaked one of the notes in water. The back and front came apart. This proved that the notes were spurious. Yet the engraving was so marvelously executed that it had deceived everyone. Several bills of the same sort had been accepted and redeemed at the Treasury. Secretary Gage thereupon took the extraordinary step of calling in the entire issue—\$24,000,000—of "Monroe head" certificates.

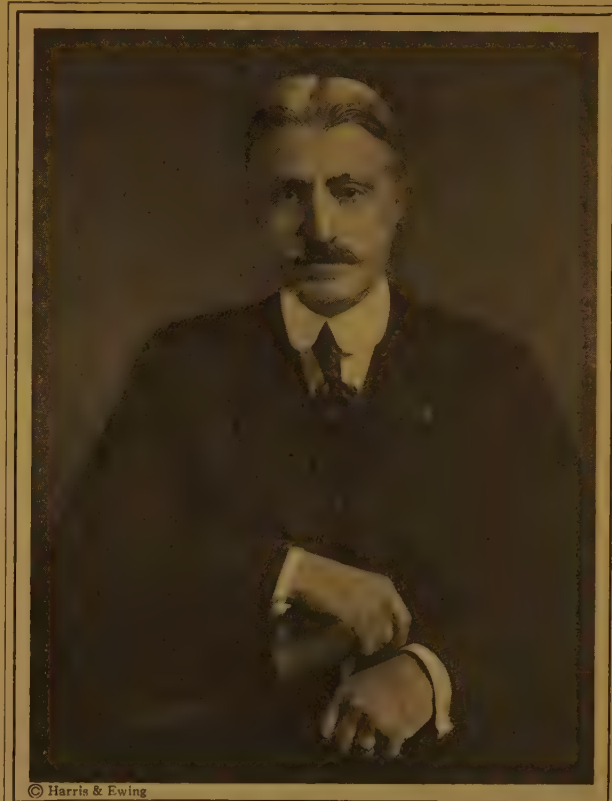
The Secret Service put its best operatives on the case, headed by W. J. Burns. A study of the counterfeit notes indicated that they were the work of two engravers, one skillful in portraits and ornamentation and the other

in lettering. They must also have been adept in photography.

Suspicion fell on two young Philadelphia engravers, Layton and Bell, who appeared to be extremely busy, and had acquired a good deal of money. They were kept under close watch for months. They were found to be in communication with two men in Lancaster, Pa., one of whom, Baker, ran a cigar factory, while the other, Mendel, owned a tobacco warehouse. On Baker's cigar boxes were

found counterfeit Internal Revenue stamps. A surreptitious visit to Mendel's warehouse disclosed tobacco cases containing tons of paper in imitation of that used by the Government in printing revenue stamps, even to the initials "U. S. I. R." in the watermark. This paper had been made by a perfectly honest manufacturer, on specifications furnished by the counterfeiters. He was told that it was to be used in wrapping bottles of patent medicine, and that the initials stood for the name of the remedy.

The shop of the engravers was repeatedly searched in secret by the government agents. One night they found a proof sheet of a new counterfeit plate. Burns then sprung the trap. Layton and Bell were placed under arrest. Realizing that the game was up, they aided the detectives in locating the unfinished plates for a "Lincoln head" \$100 note and a \$50 note. The operatives then arrested Mendel and Baker at Lancaster. There they found the plates for the counterfeit revenue stamps and those of the "Monroe head" \$100 note.



© Harris & Ewing

HEAD OF THE U. S. SECRET SERVICE

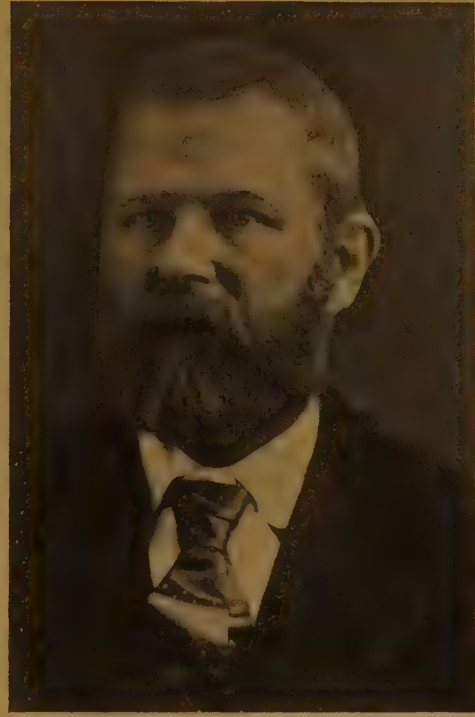
This is Mr. William H. Moran, who detected the famous "Monroe head" counterfeit, after the other government experts had pronounced it genuine

The engravers confessed and explained the mystery of the pasted sheets on which their first notes were printed. They could not successfully imitate the peculiar paper that the Government uses for its currency, so they bleached the green from a number of dollar bills, and pasted the bleached sides together. Thus they obtained genuine government paper with imprinted surfaces.

To cap the climax, the two engravers actually executed an excellent counterfeit \$20 bill while they were *in prison*, awaiting trial, and put it in circulation.

The principal in the second case is known to the Secret Service as "Jim the Penman." He lived on a little farm on the New Jersey side of the Hudson River. He was a talented draftsman. One day he discovered that he could turn out remarkably faithful imitations of government notes with pen and ink. Shutting himself in his room, he made counterfeit notes, imitating with colored ink the silk fibers that are strewn through the government paper, and treating his notes with oil, to give them the appearance of age. Every week he visited New York, where his counterfeit money deceived the most experienced bank tellers, and was even accepted at the Subtreasury. This went on for years.

Jim had overlooked one point: the ink used on his notes would "run" when the bills were wet. A moistened note put the Treasury on the alert; the usual warning circular was sent out, and the public was



UNIQUE AMONG COUNTERFEITERS

This man made counterfeit bills with *pen and ink* that deceived the most experienced cashiers. On a single bill he expended an amount of supremely fine art penmanship that ought to have made him successful in honest ways



A COUNTERFEITER'S DEN

Showing a clumsy machine used for minting coins

advised to test all doubtful notes by wetting them. Even so, Jim's capture was more or less accidental. He had left one of his \$100 bills at a wholesale liquor store. Just after his visit the cashier was counting money with the aid of a moistened thumb. When he reached Jim's note he also reached for the telephone; a hue and cry was raised, and the penman was nabbed as he was about to take the ferry for his farm. He had amassed quite a fortune, but his career ended in the penitentiary—where the careers of counterfeiters almost invariably end. It is rare indeed that one escapes the far-flung net of the Secret Service.



REYKJAVIK (Rake-yah-vik)
THE CAPITAL OF ICELAND

The population of the city is nearly 14,000. It is situated on the south-western coast, and is the chief trading place of the island. It was founded in 874



ICELAND TO-DAY

BY E. M. NEWMAN

Traveler and Lecturer
Photographs by the Author

Lying just under the Arctic Circle and known by a forbidding name, Iceland is a land of beautiful scenery, mild climate, and interesting people. Contrary to general belief, it is not a remote island; actually it is nearer to North America than Southampton or Le Havre. A moderately speedy steamer can make the trip from New York in six days. Unfortunately there is no regular service from America. Saving only an occasional freighter or an especially chartered excursion steamer, the only way of reaching the island is by steamer from Norway or Denmark. During summer a weekly steamer service is maintained from these countries.

Iceland is not a land of snow and ice. There are large uninhabitable parts of it, due to soil and climatic conditions, but in the habitable parts, thanks to the Gulf

Stream, the climate is milder than that of New York. There are many rainy days, mist, and fogs during the summer, and deep snows in winter, but it is rarely, if ever, severely cold.

The island is about two hundred miles wide and three hundred miles long. There are no railways and but few wagon roads. The island pony, a sturdy little beast capable of doing twenty miles a day, is the only means of inland travel.

Nowhere more than in Iceland have the telegraph and telephone abolished distance. The island is webbed with telephone lines, and the farmers are in constant touch with all parts.

About eighty thousand people inhabit Iceland. Other than Reykjavik, the capital, a town of 14,000 population, and Aukreyri, on the northern coast, there are no large towns. The people live on farms and in small communities. These are maintained by an extensive commerce, chiefly in fish, cattle, sheep, hides, wool, and eiderdown.

Reykjavik is a thoroughly modern city. It has its own gas plant, sewers, running water



A DESCENDANT OF THE
VIKINGS—THE TYPE TO-DAY

in the houses, streets, gutters, and curbing such as one would find in any American city. Its library contains 80,000 volumes, among which are well-thumbed copies of Webster's unabridged dictionary and Ralph Waldo Emerson's works. The classics and the best literature of all lands are in demand. "Light reading" as we know it is little desired. At the capital, also, is a university, a school for music, public schools, opera house, and the inevitable motion picture theater.

The impression that Iceland is semi-civilized is ridiculous. Twenty-five newspapers and fifteen periodicals—one ninety years old—are published there. There is an Icelandic Salvation Army "War Cry" and a woman's suffrage organ, "The Suffragette," besides religious journals, scientific, farm, and miscellaneous publications. Cable connection and the weekly steamer service keep Iceland in contact with the outside world. There is an active social life—balls and banquets are frequent. European man-



BANK BUILDING IN REYKJAVIK, ICELAND

As good a building as we see in any American or European city

ners regulate social life at the island capital.

Reykjavik has two good hotels. In the early morning, coffee is brought to one's room. Then comes breakfast of cereals, eggs, bacon, ham, fish, coffee, tea, or cocoa.

The main meal is at two in the afternoon, at which soup, fish, two kinds of meat, vegetables, dessert, and coffee are served. In the evening one has coffee again, and, usually, rusks.

In the interior there are no hotels. Travelers are always welcome at farmhouses. It is customary to thank the host after each meal, to which he responds, "May it do you good." Inland, women do not dine with the men, unless the woman is an honored guest. The Iceland woman never loses her maiden name; she is always the daughter of her father, just as a son is always the son of his father. The son may marry, and his son in turn chooses whatever Christian name he pleases, but his surname always indicates that he is the son of his father, and thus the family goes on.

Physicians have said that Icelanders are affected with a curious malady, Icelandic *morbitus*, a form of melancholy due to the depressing climate. In the early days the desire for strong drink threatened to undermine the people, and strong prohibitory liquor laws were



PACKING HERRING

Two scenes among the fisher folk in the north of Iceland

passed. If the average Icelander suffers from morbitus, I failed to see it. They are typically Scandinavian in appearance, most of the men and women have bright blue eyes, blond hair, and a peaches-and-cream complexion. The unmarried women wear gayly colored clothes similar to those worn in the interior of Norway and Sweden. The older women wear severely plain clothing.

The interior is a land of contrasts, resembling in many ways the mountainous regions of the western United States. Years ago Mt. Hekla and other volcanoes buried much of the interior under lava, and to-day one sees a fertile valley, carpeted with nutritious grass upon which thousands of sheep and cattle are grazing, alongside a lava field. Mt. Hekla is still smoking, but has not erupted for nearly two hundred years. There are hot springs near the capital, in which the people wash their clothes, and in the interior there is a region of geysers and boiling lakes similar to Yellowstone National Park. Numerous waterfalls and rushing streams add to the natural beauty. The Gullfoss, the largest fall, has a power probably in excess of Niagara.

The dwellings in the interior are mostly frame or log dwellings with sod roofs. There is little left of the splendid workmanship in wood that marked the manor houses of the vikings and their retainers.

The waters of the North Atlantic had for unnumbered centuries beaten against the basalt cliffs of Iceland before it was known to

man. In 860 A. D., a viking from the Faroe Islands was driven by adverse winds into its latitudes. He landed, but Avon left in disgust, naming the place Snaeland, the Norse for Snowland. Four years later a Swedish viking landed and built the first house. By 874 A. D. other vikings had come, and

Reykjavik, "Smoking Creek," was established. In 880 A. D., King Harold of Norway swept the pirate vikings from the islands around England, and with their Irish brides and southern kinsmen they fled to Iceland. Aud, daughter of the viking Hettill the Fatnose, queen of Olaf the White, King of Dublin, went to Iceland. She was a Christian and a woman of influence. Thus was Christianity introduced. The Eddas and Sagas, songs and poems dealing with mythology and the heroic exploits of the vikings, were put into writing, and have since taken their place among the classics.

Piratical raids, the black death, volcanic eruptions, and earthquakes have woefully reduced Iceland's population at different times during history. But the hardy race endured, and on its thousandth anniversary received a constitution from the King of Denmark.

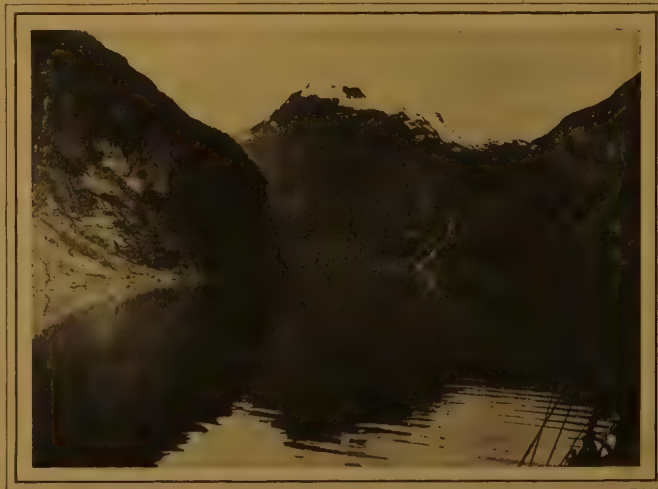
Though feder-

ated with Denmark, it is now independent.

Seven miles south of Iceland are the Westman Islands. Formerly, nearly all the Westman Island babies died from infantile tetanus two weeks after they were born, but, as in Iceland, modern sanitary methods and medical care have cut down the death rate greatly.



A PRETTY ICELAND GIRL
And, below, the wild, cold mountain
region near her home





THE MOST FAMOUS ANIMAL STORY ❖ EVER WRITTEN ❖

BY VINCENT STARRETT

It has been asserted that, saving only the Bible, no book has achieved wider distribution than Anna Sewell's "Black Beauty." Certainly no other single agency has so improved the lot of the captive horse. The book has lived, but the author has been forgotten.

The story of Anna Sewell's life explains the deep humanity of "Black Beauty." Few lives have been less eventful in their worldly aspects than that of the crippled Quaker girl's; yet it was a life freighted with emotional crises, spiritual distresses, and physical pain. She was born at Yarmouth, in England, on March 30, 1820, the first child of Isaac and Mary (Wright) Sewell; she died on April 25, 1878, at Old Catton, near Norwich. So much may be learned from biographical

dictionaries, but for the most part there has been nothing whatever said about the author of a book millions of copies of which have been printed in a dozen languages.

Anna was born in a dark hour. Her father's business had just failed. Other ventures left him penniless. His wife was ordered by her physician to leave London. The family moved to Dalston, where the following ten years were spent. It was a happy enough childhood. Mrs. Sewell, a remarkable mother, wrote children's books to earn the money for the education of Anna and her brother Philip. A significant incident happened at Dalston. A neighbor shot a blackbird which fell into the Sewells' garden. Anna

rushed to the door. "If you please, Miss," he said, "will you let me take my bird?" "No!" cried the child passionately. "Thee cruel man, thee shan't have it at all!" And the man did not have it.

While at Dalston, ill fortune again came upon the Sewells. Anna dislocated her elbow, which was a long time mending. Her comment might well serve to describe the sufferings that were to come. "I bored it well," the child told her aunt. The family moved to a larger cottage, and sought to swell their slender means by keeping cows. The laborer

that took care of the stock decamped with money he had collected from patrons. On the heels of this a worse blow was to fall. Running down the steep carriage road to escape a rain-storm, Anna fell and sprained her ankle. She never again walked upright like other girls. And her life from then on was one of frustration and renunciation. Yet she was sunshine always.

The year that followed Anna's accident was eventful. Mrs. Sewell left the Society of Friends, and the father obtained a position with a bank in Brighton. Anna's walking

power seemed to increase. Mrs. Sewell, unsettled in her religious views, found rest in the Church of England, and her two children became communicants of it.

In 1845 the family moved to Lancing, ten miles distant, but the father continued to work in Brighton. This made a pony chaise necessary, and in driving her father to and from the railroad station Anna unconsciously stored up much of the material for "Black Beauty."

Anna, her mother, brother, and mother's sister visited Germany in 1846. In 1849 the family moved again; this time to Hayward's Heath. Philip, now an engineer, married. The following year he went to Spain, and the



ANNA SEWELL (1820-1878)

The author of "Black Beauty," most beloved of animal stories



BLACK BEAUTY

Reproduced from a painting by W. Austen

family moved to Grayling Wells, near Chichester. Every effort was being made to restore Anna to health. In 1856 mother and daughter went to Marienberg, where Anna remained nearly a year, returning in better health than at any time since her accident. She was able to walk a bit, and there was a memorable holiday at Dorking, when mother and daughter enjoyed a little space of unclouded happiness. Carlyle's "Past and Present" had just appeared, and they were fascinated by it. In order to prolong their enjoyment, they drank coffee to keep off sleep and lengthen each day.

All this time Mrs. Sewell had been writing. Anna was her mother's chief and best critic. "If I can pass my Nannie," Mrs. Sewell said, "I don't fear the world."

In the fall of 1857, the Sewells visited Philip at Santander, Spain. A new world of beauty was opened to them. On their return, they chose Blue Lodge, Wick, as their new home. It was within driving distance of both Bath and Bristol, between the villages of Sisten and Wick. Lonely though it was, this home was to pave the way for Anna's authorship, and it was here that Mrs. Sewell did most of her writing. Mother and daughter

resumed visiting the poor, and were active in temperance work. Anna was able to ride a pony, but could not stand without support. She did not appear to be an invalid. A friend, chancing to meet her in a shop at Bath, told his wife that "he had just seen Anna Sewell's beautiful face."

As pleasant as life was for the ladies of Blue Lodge, Isaac Sewell found it irksome. He was 71 years old, and the chance for an occupation for his declining years having presented itself in Bath, the family moved to Moorlands, within walking distance of the city. In 1866, Philip came to live at Norwich. Not long afterward his wife died, leaving seven children. Isaac Sewell's occupation ended, and once more the family moved, this time to their native county. They settled at Old Catton, not far from Philip's residence. It was the last move. The little white house was their home for seventeen years.

The summer of 1870 was the last time mother and daughter were able to be out in the sunshine together. The shadow of death was stealing over the little white house. In November Anna was attacked by spells of faintness. For the next eight years she was her mother's constant care. When it was certain that Anna could no longer drive about, the pony and chaise were given up.

First mention of "Black Beauty" occurs in Anna's journal under date of November 6, 1871: "I am writing the life of a horse, and getting dolls and boxes ready for Christmas." The next entry is December 6, 1876: "I am getting on with my little book, 'Black Beauty.'" The next is dated August 21, 1877, and reads: "My first proofs of 'Black Beauty' are come—very nice type."

One of the few existing fragments of Anna Sewell's manuscript, written shortly before her death, bears upon her famous tale. She wrote:

"I have for six years been confined to the house and to my sofa, and have, from time to time, as I was able, been writing what I think will turn out a little book, its especial aim being to induce kindness, sympathy, and an understanding of horses."

The writing was done in pencil, when Anna Sewell could support the fatigue of composition. Her mother received the sheets as they fell from her hand, and made a fair copy of them. The germ of the book appears to have been Horace Bushnell's "Essay on Animals," quoted by a friend, Mrs. Bayly, while Anna was driving her to the railroad station.

"The persistent rain obliged us to keep up

our umbrellas," writes Mrs. Bayly. "Anna seemed simply to hold the reins in her hand, trusting to her voice to give all the needed instructions to her horse. She evidently believed in a horse having a moral nature, if we may judge by her mode of remonstrance: 'Now thee shouldn't walk up this hill—don't thee see how it rains?' 'Now thee must go a little faster—thee would be sorry for us to be late at the station.'

"I think it was during this drive that I told Anna of something Horace Bushnell had written about animals. Soon after the publication of 'Black Beauty' I had a little note from her, written from her sofa, in which she says:

"The thoughts you gave me from Horace Bushnell years ago have followed me entirely through the writing of my book, and have, more than anything else, helped me to feel it was worth a great effort to try, at least, to bring the thoughts of men more in harmony with the purposes of God on this subject."

The book was published late in 1877. Anna lived just long enough to hear of its remarkable success. It rushed into a popularity undreamed of by the author. The joy was almost too much for her delicate frame, but the devoted mother rejoiced, and collected the reviews with a happiness greater than she had found in her own literary work. The book was virtually a gift. The English publishers bought it outright for twenty pounds. In America, alone, in one edition or another, it is believed to have had a total circulation to date of more than 3,000,000 copies!

Strangely enough, the Royal Society for the Prevention of Cruelty to Animals never recognized the value of "Black Beauty." It was not extensively used as propaganda until Mr. George T. Angell, founder of the Massachusetts Society for the Prevention of Cruelty to Animals, read it, and then scattered it broadcast over the earth.

After that of Anna Sewell herself, Mr. Angell's name must be that most closely associated with "Black Beauty." In the history of humane literature it maintains its position as an authentic classic.

Beyond its missionary achievements, "Black Beauty" is an authentic classic and unquestionably

the most successful animal story ever written. Yet its author's name is little more than an entry on the card index of the library.

Of her greater triumph Anna knew nothing. The first success was enough for her. Less than a year later she was dead. When the hearse that was to carry her body to the burying ground drew up at the door, Mrs. Sewell saw that the horses had bearing reins. "Oh, this will never do!" she cried in distress, and hastened to order the bearing reins removed from all the horses in the train. And so Anna's lifelong friend performed the last service she needed on earth, and no check rein aggravated his proud spirit.

Anna Sewell was buried in a quiet cemetery where her ancestors for many generations had been buried before her. It is near Boston, and belongs to the Society of Friends, a sequestered spot surrounded by trees and a high hawthorn hedge, where the birds are never disturbed.



BLACK BEAUTY IN HIS HOME STABLE YARD

American History Prize Questionnaire

Prepared by Professor Albert Bushnell Hart, Harvard University



OUR Literary Questionnaire of last spring enlisted more than a thousand competitors, and the lively echoes of interest have not yet died away. Many have been asking us for another questionnaire. So here it is—a set of questions having to do with American History.

In order that these should be worth-while questions, covering in a comprehensive way important phases, events, and characters of American History, we sought high authority, and asked Professor Albert Bushnell Hart, of Harvard, to prepare the set.

The twelve questions will give our readers a fair and yet not too exacting test of their knowledge of national history. Every question is one that any intelligent high-school pupil can answer after a little time in a reference library. Those of us that are older and more widely read should be able to answer some of the questions offhand.

The prizes will be given for the best *sets* of answers—not for individual answers. There will be twelve prizes in all, as follows:

\$10.00 each for the four best sets of answers.

\$ 8.00 each for the second best four sets of answers.

\$ 5.00 each for the third best four sets of answers.

As in the case of our former Prize Questionnaire, the best answer means, in each case, the most competent answer—the most comprehensive, concise, and intelligently written. In deciding among several answers, equally full and correct in information, preference will be given to the answer that is written in the most simple, clear, and interesting style. There is no limit imposed as to the number of words in an answer, though we suggest that the shorter an answer is, the better—provided it be competent. The final selection of prize winners will be made by Professor Hart.

1. Who were the first white discoverers to set foot on territory now known as the United States—Atlantic, Pacific, and Gulf coasts—and when and where did they land?

2. Who were the following, and what part did they play in American History? Tecumseh—Osceola—Sacagawea—Massasoit—Powhatan—Red Jacket—Sequoyah—Geronimo.

3. Where are the following, and for what is each noted? Alamo—El Capitan—Great Stone Face—Dark and Bloody Ground—Lake of the Woods—Sutter's Mill.

4. What persons are commonly known under the following popular names, and for what reason was the name given to each? Fuss and Feathers—Mad Anthony—Little Giant—Little Mac—Little Magician—Old Bullion—Old Hickory—Mill Boy of the Slashes—Swamp Fox—Marse Robert.

5. For what person or persons were the following places or regions named? Carolina—Cincinnati—Joliet—Louisiana—Houston—Marquette—Martha's Vineyard—Pittsburgh—Seattle—Virginia.

6. Who said the following, and under what circumstances? "We must all hang together, or we

shall all hang separately." "First in war, first in peace, and first in the hearts of his countrymen." "Let us have peace." "Rum, Romanism, and Rebellion." "We are confronted by a condition—not a theory." "Good enough Morgan till after election." "We have met the enemy and they are ours." "Unconditional surrender, or I shall immediately move upon your works." "Let no guilty man escape."

7. How did it happen that George Washington was once taken prisoner by the French?

8. How did Lincoln prepare and deliver his Gettysburg speech, and what was the effect of it at the time?

9. What were the three most important battles on land or on water in the Civil War, and why were they the most important?

10. What is the origin of the name "Mormon," and how and why did the Mormons go out to Utah?

11. Why was the American army withdrawn from Cuba after the capture of Santiago?

12. When and how was the Washington Monument in Washington constructed?

All sets of answers must be in our hands on or before November 1st. That gives a full month in which readers can gather information—sufficient time for library reference, so that answers can be carefully prepared.

All answers should be addressed to the Editor of Prize Questionnaire, Mentor Editorial Office, 381 Fourth Avenue, New York City.

Antony and Cleopatra

When Antony—the finest looking man in Rome—the most powerful man of the Empire—commanded Cleopatra, Queen of Egypt, to appear before him to answer to a charge of treason she came, not as a criminal, but as a conqueror.

"The barge she sat in, like a burnish'd throne,
Burn'd on the water; the poop was beaten gold;
Purple the sails, and so perfum'd that
The winds were love-sick with them . . .
. . . As for her own person,
It beggar'd all description; she did lie
In her pavilion. . . ."

History in the Terms of Men

Dr. Lord tells you Human Stories of Human Beings, the biography that is the true link between the past and the present. His great books supply just the knowledge of men and events that everyone needs. They fire the imagination and hold the reader spell-bound.

They give a man the broad contact that frees him from the limitations of his age, his country, his personal experience and gives him access to all ages, to all countries, to all experience.

They enable him to live a thousand lives in one. When we read the life story of a great man we unconsciously put ourselves in his place and we live his life in his day and generation.



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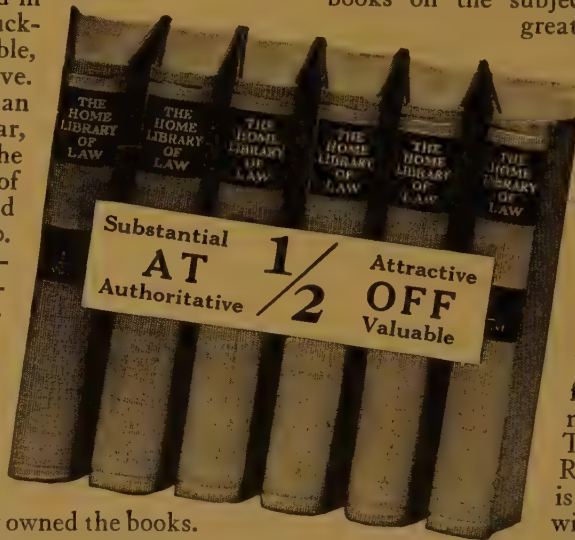
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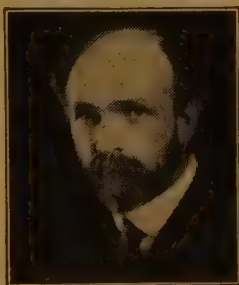
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Walter Camp
Originator of the
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EDITOR

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THE OPEN LETTER



DON'T overlook the announcement of the Prize Questionnaire in this number. A new questionnaire was about due, for the last one aroused more interest than any feature that has ever been published in The Mentor. You will note that this is an American History Questionnaire. All of us ought to be able to face a few questions on the history of the United States, so we asked Professor Albert Bushnell Hart, of Harvard, to prepare a set that would be a fair and interesting test. Professor Hart has done it so well that when the head of the history department in one of our great Western universities saw the list of questions he asked for a copy of it for his own use. This American History Questionnaire has a wide, comprehensive range, and calls for some familiarity with our whole historic scenery, from the first discoverers down to the present time. Note the final date for replies; and send them in earlier if possible. We want time to give the papers full and careful consideration. When the best sets of answers have been singled out, the final selection and award of prizes will be determined by Professor Hart.



The Mentor in its new dress has brought letters from many readers. They like it—and they ask only one question: what about binding the larger Mentor? That is easily answered, for we had that consideration in mind when we improved the format of The Mentor. The enlargement is in the margins—not the text pages. We give more large-size pictures, finer paper, and luxuriously wide margins, but the text pages are the

same size as before—and they are so placed on the larger sheet that the margins may be trimmed by the binder, and present Mentors may be bound in volumes uniform with past numbers.



As far as a general approval of the appearance of The Mentor is concerned, we have evidence enough. It is worth all the pains we have taken to get letters like this one, just received from one of our Buffalo readers:

My delight in receiving the new Mentor for August, 1922, was so great that I could not help but sit down and write this letter.

This number is a wonder, and I can imagine what the future numbers will be when you say: "We shall go on giving you an ever-increasing measure of value in interesting reading matter and beautiful pictures."

The light and shade in the gravures is wonderful—such a soft effect! The attractive cover design, that neat little pen sketch setting off the title in the first article, the beautiful captions, and excellent typography—well, all that I can say is: It has been made wonderfully artistic.

It always affords me a feeling of great satisfaction in these days to know a body of men or a publishing concern that has in mind the interest of their or its patrons and that tries to improve their publications. The old Mentor was wonderful, but now you have outdone everything previous. I want to wish you every success in making The Mentor all you desire it to be.

Next month we shall tell you about the "interesting reading matter and beautiful pictures" that we shall give you in future numbers—at least we shall tell you some of the more important features. In making up this "increasing measure of value," we have prepared so many varied attractions that the mere list of titles would more than fill the Open Letter page.

W. D. Moffat

• Editor



FROM A GRAFLEX NEGATIVE

GRAFLEX

Indoors or out, the Graflex way is a *sure* way of getting good pictures. You *know* when the focus is sharp, you *see* what the view includes because the reflecting mirror shows a big right-side-up image of the subject. Ample exposure is facilitated: at any speed from $1/10$ to $1/1000$ of a second the focal plane shutter admits an extraordinary amount of light. And the Kodak Anastigmat lens $f.4.5$ assures sharp definition, another characteristic of Graflex prints.

"The Graflex Baby Book"—by mail on request

Eastman Kodak Company
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(To Rio de Janeiro including West Indies)

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Feb. 10, 1923

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